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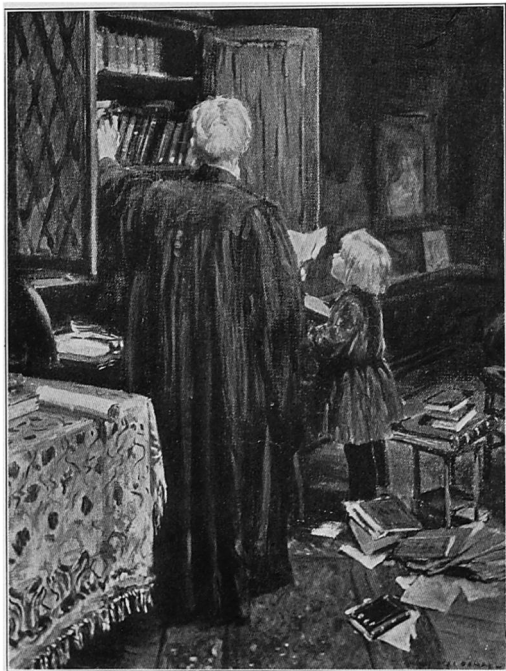
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a hitherto unknown emotional quality of color, superbly beautiful. Comparison with Whistler has been frequent; but while Arsene Alexandre calls the art of Theodore Scott Dabo the realization of what Whistler attempted, Theodore Duret, the authority on Whistler, pronounces his work absolutely unique, comparable to nothing heretofore known.

All canvases painted before the younger brother went to Paris had their inception on the ferry boats on which they journeyed to and from New York, on cross-country walks and railroad trips that rarely exceeded a day's ride. The banks of the Hudson, the meadows of the Hackensack, the harbor of New York, the sea-shore; this is the world their brush has reproduced with an inner vitality which suggests a glimpse of the "world-soul."

AMELIA VON ENDE.



SEEKERS AFTER KNOWLEDGE

By Angus Peter MacDonall

(See article on Palette and Chisel Club)



EARLY MORNING
By R. W. Grafton

PERMANENT EXHIBITION OF THE PALETTE AND CHISEL CLUB

The Palette and Chisel Club of Chicago has inaugurated, as an experiment in art club economy, a permanent exhibition of paintings and drawings, with the idea of keeping the walls well filled, hanging new pictures as often as sales occur. The outcome of the plan, which is in some respects a decided innovation, will no doubt be watched with interest by artists and art societies.

The last annual exhibition was held in December, and the Club found that the nearness of the date to the holiday season not only had a tendency to interfere with the attendance of visitors, but to delay or even prevent sales. This suggested the plan of continuing the exhibition for a longer period, and finally of making it permanent. The project has been favorably received by picture buyers, and promises to be even more successful than was at first expected. At the date of this writing some twenty of the pictures have either been sold or spoken for.

The Club is fortunate in having in its associate membership many of the most influential men and women in Chicago, and these, whose interest in the Club is of a very practical sort, have been especially in favor of the plan. It is quite evident that it will appeal to a man of large business interests, for instance, who may find it impossible, or at least inconvenient, to attend an exhibition limited in time to a few days, or even to a few weeks. By the permanent exhibition plan he can attend whenever he chooses, with the assurance of finding a representative exhibition of the Club's work open



DUTCH GIRL
By August Petry

previous exhibitions. To remove, in so far as possible, the flavor of commercialism the exhibitors were asked to price their works low and allow the club a commission for selling.

The exhibition comprises about one hundred canvases and water-colors, with a good proportion of figure subjects. Wilson H. Irvine is represented by several characteristic canvases, among them "Fishing Boats," and a sunlit patch of woods, "October"; Robert W. Grafton has a poetic rendering of "Early Morning"; Edward Jan Krasa, "On to Rest," a carefully considered evening landscape, with a homeward-bound horse and driver; Joseph P. Birren, a freshly painted and interesting figure composition, "The Potter's Daughter"; Carl Mauch, a character study, "A Natural Historian"; Angus McDonall, a library interior, with figures of a man and

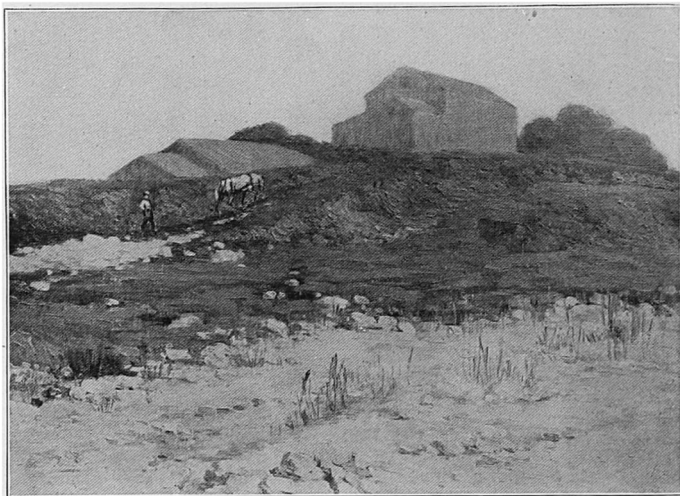
every day. The general adoption of this plan by art societies might be hindered by the lack of suitable exhibition rooms which could be had permanently, but the Palette and Chisel Club has its own well-lighted gallery in the Athenæum building.

The pictures forming the present exhibition are mainly the residue of the 1905 annual exhibition, with such additions as were necessary to fill the wall space. Each active member was invited to hang at least one picture, subject to the scrutiny of the exhibition committee, and the present showing may be said to surpass any of the Club's



POSING
By George A. Rieman

child, pleasing in color and interesting in suggestion of character; August Petrtyl, a "Dutch Girl," with the quality of human interest especially brought out but not forced; George F. Schultz, several lively impressions of summer fields and woods; Alfred Jansson, poetic renderings of "Sundown," "Night," and "Moonlight"; George A. Rieman, an interesting

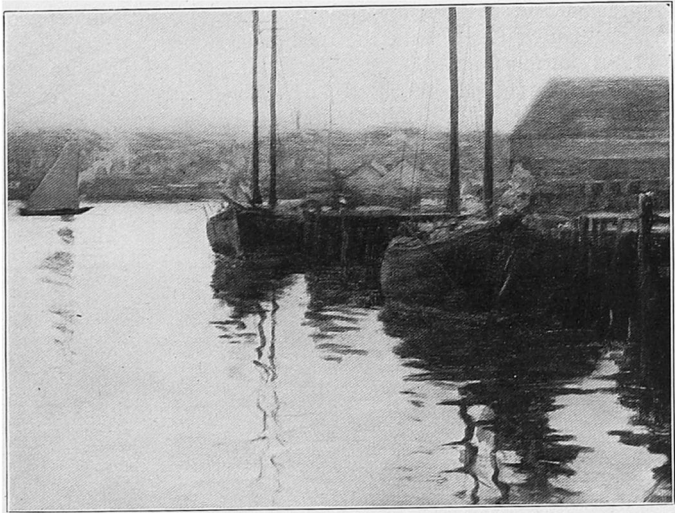


ON TO REST
By Edward Jan Krasa

figure study, "Posing"; William O. Dewitz two flower pictures, charming in arrangement and color.

Nearly every active member of the Club is represented, and the exhibition as a whole is indicative of the earnestness of the members. Their desire has been to contribute pictures of interest and feeling — not mere studies devoid of real pictorial quality. The practical appreciation of the public has justified their aims, and they feel that even though the Club was originally formed for "study," they are but carrying out in a broader way the ideas of the founders when they strive to give their work the qualities of complete pictures, appealing to that section of the public whose taste is neither for the superficial nor the frankly abstruse. The Club is the oldest independent practical art society in the West, having been organized in 1895 and incorporated in 1897.

T. E. MACPHERSON.



FISHING BOATS

By Wilson H. Irvine

(See article on Palette and Chisel Club)

EXHIBITION OF PRINTS AT WASHINGTON.

The Prints Department of the Library of Congress at Washington, D.C., has extended its quarters until it now occupies the entire southeast and southwest galleries on the second floor of that superb structure, as well as the circular pavilions at the corners. These long, well-lighted corridors are practically unrivalled for exhibition purposes. Some new cases have lately been added which are of unusual design, made especially for the Library of Congress, and they simplify very much the care of the collections which have been presented and loaned to the Department. These cases are of mahogany, two stories in height, provided with shallow sliding shelves. The doors are fitted with glass, backed with adjustable wooden panels, upon which prints may be fastened, thus the cases fulfill the two-fold office of storage and exhibition.

For some time the galleries have been showing a most interesting and varied display. In the first room was arranged a collection of mezzotint portraits of celebrated men, women and children of the sixteenth, seventeenth, eighteenth, and nineteenth centuries, engraved after portraits painted by the greatest masters. Titian, Rubens, Rembrandt, Van Dyke, Reynolds, Romney, Lawrence, Hoppner, Leighton, Millais, Kneller, Lely, West, Nattier, Vigée-Le Brun, etc. etc. The paramount object of most exhibitions is to show the work of masters in some particular method. To artists,

He owned a respectable number of paintings by Delacroix, Gustave Courbet, drawings by Ingres and Hyppolite Flandrin, sketches by Jacques and Leon Coignet, and studies by James McNeil Whistler, all of whom he had personally known. With their father as their first teacher and such works as their first models, the boys began at once to develop on lines independent of the ordinary academic course. When the father died, leaving a rather numerous family, Leon was 17, Theodore 15 years of age. They had to face the fact of taking up the struggle for existence. The widow moved to New York, and here they lived a simple life, quiet, uneventful, but rich in inner experiences, which tended to develop those sterling qualities of mind and soul that build up characters of unusual strength and soundness.



NATURAL HISTORIAN
By Carl Mauch
(See article on Palette and Chisel Club)

"Most men are so intent upon seeking adventure, that they lose sight of themselves," is a truth culled from a notebook of Theodore Scott Dabo. But those two young men were so definite of purpose and so unswerving in their perseverance, that they did not lose sight of themselves in the whirlpool of the cosmopolis. They lived on its outskirts, they worked in its very heart, but though they were in the crowd, they were not of it. They stood singularly aloof from what seems to deepen men's knowledge of the world, but tends to cheapen their outlook upon life. They were not to be dazzled by surface values, and assumed an attitude of reserve, which in Theodore almost amounted to self-sufficiency. Isolation

is apt to sow the seeds of morbid sensitiveness and to foster pessimism; it is apt to breed cranks. Exceptionally devoted to his mother, a woman of brilliant intellect and rare gifts of conversation, but of morbidly melancholy disposition, Theodore became somewhat self-centered and inclined toward a life of ascetic introspection. But this very tendency



THE POTTER'S DAUGHTER

By Joseph Birren

(See article on Palette and Chisel Club)

gave his works of that period a peculiar charm, a gloomy imaginative quality, which suggests Hawthorne, who had likewise inherited his hermit habits from his mother. Leon had taken upon his shoulders the care of the family. He had gone to work for a decorator, so the gifted younger brother could study without turning his talent to commercial profit. But he did not deny himself the opportunities which leisure offered for his own development. Nature was the teacher of both. They saw in it not only landscapes, marines, idyls, but life itself, life pulsing, vibrating, radiating in light and in darkness, life manifesting itself in the movement of light, air,

water, even when they appeared stationary to the eyes of others. Once having felt the fascinating mystery of this light, ever present yet ever changing, they turned to science to fathom its causes. They devoted themselves to a thorough study of optics and applied the test of scientific knowledge to diagnose illusive atmospheric effects. Theodore soon formulated certain laws which the work of both tends to prove incontrovertibly.

Years before, when he was copying works of the French romanticists

and realists of the last century, Theodore had said: "These canvases never look like nature to me; they only remind me of dirty paint." Of this there is nothing in his work, nor in that of Leon. Their color is marvelously luminous and transparent. In fact, their technique is unique, in as much as it makes one forget the material and instrumental means employed to produce those subtle effects. One looks in vain for daubs and brushmarks. This "finish" proves doubly tantalizing to critics, because it



OCTOBER

By Wilson H. Irvine

(See article on Palette and Chisel Club)

sets them apart from the impressionistic school and the adherents of "pointillisme," whose flakes and dots so exasperate people who want a smooth canvas.

An art which offers so little that is tangible sadly puzzles even those who feel its essential truth and admire its subtle beauty. For want of an adequate vocabulary one must draw upon comparisons. M. Henri Pene De Bois, one of the first appreciators of Theodore in this country, suggests Poe as a source of inspiration; another saw in his work the influence of Mallarme. The distinguished French writers who have visited Theodore's studio in Paris proceed in the same way. Octave Mirbeau recently wrote that T. Scott Dabo had the charm of color of Puvis de Chavannes and the transparency of Carriere, with something more, something inexpressible,